11 ARTS AND CITYPLAN '91

Cityplan '91

City of Toronto
Planning & Development
Department

Robert E. Millward
Commissioner

11

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The chief function of the city is to convert power into form, energy into culture, dead matter into the living symbols of art, biological reproduction into social creativity.

Lewis Mumford

A city that denies artists a breathing and learning space risks reducing itself to an aesthetic shell where works of art, while exhibited and performed, are no longer created and produced.

Richard Gwyn
Cityplan '91 Forum

City life depends on the arts. There has never been a great city without important painting, music, theatre, architecture, literature. Politicians organize a city, but it's the artists who create a city's identity. Business keeps a city alive, but the arts give it a reason for living.

Robert Fulford
Cityplan '91 Forum

Toronto has never taken an official stance on arts and cultural activities. This report is an important first step in remedying this shortcoming. It contains a number of recommendations, designed to promote a high level of creativity and excellence in the arts. If implemented in the 1991 Official Plan, these principles would become the basis for a comprehensive arts policy for the City.
Photo by Peter Goodwin, City of Toronto Archives.

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Executive Summary

It is the responsibility of the city to provide essential services to its citizens: police and fire protection, refuse collection, parks and recreation and public transportation. But the city also has a responsibility that goes far beyond these basic services. It has a responsibility to serve the ennobling needs of the people by inspiring the quality of their lives. The city must see that its citizens receive the best in arts and culture for they hold the promise that the full potential of an individual can be realized. It is the arts that offer a sense of beauty, it is the arts that help to harmonize the individual and the environment.

Arts flourish in an urban setting. The City is the natural home of the arts because it is in the City that artist meets artist and art meets audience. But the arts need assistance. They don't prosper on their own.

This report proposes a number of art principles for inclusion in the 1991 Official Plan that reflect the above sentiments. These principles are listed below:

Artistic Freedom and Excellence

The City shall promote a high level of creativity and excellence in the arts by supporting the process of arm's-length peer evaluation of artist-initiated activities by appropriate City agencies and commissions.

Status of the Artist

The City shall expand its support of arts by:

- Enabling new funding opportunities for individual artists;
- Actively participating in the creation and maintenance of non-profit live/work and work space opportunities for artists; and
- Increasing opportunities for artists live/work and work space through zoning changes and encouraging such space in public and private planned developments.

Arts Funding

The City shall provide and encourage greater funding support for the arts by:

- Enhancing its direct funding;
- Encouraging higher levels of government to continue and to enhance their contributions to the arts; and
- Encouraging greater interest in supporting the arts on the part of private sector.

Arts Facilities

The City shall take measures to protect, develop and augment arts facilities, especially for emerging artists and small to mid-sized arts organizations by:

- Pursuing support measures such as tax remissions and tax grants and rental forgiveness;
- Encouraging new facilities required by the arts community on the basis of further research establishing specific facility requirements;
- Discouraging new development which results in a significant net reduction in the number and quality of art facilities;
- Promoting further acquisition of arts facilities through the broadest possible spectrum of funding sources;
- Continuing and augmenting the Cultural Facilities Support Fund; and
- Increasing access to City-owned facilities by arts organizations.

Access to the Arts and Public Art

- The City shall increase opportunities for quality arts education by:
  - Advocating for arts education opportunities for all residents;
  - Strengthening ties among artists, educators and others responsible for arts curricula; and
  - Promoting increased participation of artists in arts educational programs.
- The City shall strive for greater access of all population groups to a diversity of artistic life by:
  - Expanding art programs within the City's networks of parks, libraries and community/recreation centres;
  - Ensuring that financial assistance for the arts is distributed fairly and efficiently in a manner acceptable to the City and the arts community; and
  - Supporting an increased public awareness of the arts.
- The City shall expand the one percent for Public Art policy to include all major development proposals, including as-of-right development.

Each principle in turn has been related to the considerable amount of work and consultation on the arts that has been initiated within the last two years. Work specifically involving my Department and central to the arts component of the upcoming 1991 Official Plan Proposals report includes:

- the one percent for public art policy;
- the artists housing/workplace and workplace crisis;
- community services provisions and institutional policies; and
- means of securing additional art facilities and protecting the existing art infrastructure.

A secondary feature of this report is its emphasis on the need for a comprehensive arts strategy for the City. Such a strategy should expand upon the 1991 Official Plan to include the role of the City within the broader arts funding spectrum, appropriate implementation mechanisms and future priorities. Ideally, pursuit of an arts strategy should be initiated after the 1991 Official Plan art principles are adopted.

The arts contribute to the quality and vitality of urban life.
Photo by Michel Caron.

Artists have added an important dimension to our appreciation of the possibilities of City spaces. In the case of Joe Fafard's "The Pasture", seven lifelike cow sculptures have turned a small green space in the shadow of the downtown financial towers into a bucolic oasis; the perfect setting for an impromptu family portrait.
Photo by Frank Merino

1

Introduction

Purpose of the Report

This report presents a set of arts principles and goals for inclusion in the 1991 Official Plan and discusses some initial strategies to support these policies. The basic premise of these principles and strategies is that the City of Toronto should not only *continue* but should *increase* its support of the arts, because the arts are a fundamental part of the quality of life and the economy of the City.

The activities and expenditures of municipal government, in contrast to those of other governments are primarily devoted to enhancing the quality of city life: personal and property security; education, sports and recreation; health; transportation; libraries; the arts. Unlike the other more tangible areas of municipal service delivery, the arts provide benefits which are largely spiritual and intangible.

Perhaps because of this intangibility, the arts represent an area of municipal responsibility only recently recognized as such. Cityplan '91 will provide the basis for full acceptance of the City's responsibility to help develop the arts into an area of municipal service delivery, equal to and as mature as the other service areas.

The need for the City of Toronto to expand its demonstrated commitment to the arts by officially entrenching its intentions and practice in the City's most important planning document was first identified in "A Framework for Preparing the 1991 Central Area Plan", which was adopted by City Council on March 9, 1989 (LUC, R. No. 6, Cl. 1). Overwhelming support for a strong arts presence in the 1991 Official Plan has since been endorsed by the general arts community and the 1991 Cityplan Task Force.

Need for a Comprehensive Arts Strategy

The arts principles should be viewed as a *preliminary step* in the eventual development of a comprehensive arts strategy for the City of Toronto. As such, they have

been formulated to provide general direction for such a strategy without being so specific as to limit possible future City initiatives with respect to the arts.

The arguments presented in this document are based on the premise that the City needs a comprehensive arts strategy. To a certain extent, municipal decisions concerning the arts have been made on an *ad hoc* basis. Although the Toronto Arts Council has for some years articulated clear cut goals and strategies in the area of support for the arts, the City has not yet developed a coherent and consistent mechanism of incorporating these into City policy. The absence of planning and strategy makes decision making difficult for City Council and other bodies dealing with the arts and leaves the local arts community in an uncertain position regarding their short- and long-term relationship with local government.

Provincial and federal governments have established some general positions on the role that they will play in the development of the arts in Canada and within the individual provinces, but many Canadian municipalities have not. The responsibility falls on each municipal government to define its own unique relationship to its resident arts community.

Toronto is the second-largest centre for the performing arts in North America, surpassed only by New York. Pictured, a performance by the Canadian Opera Company at the City's O'Keefe Centre.
Photo courtesy of the Metropolitan Toronto Convention and Visitors Association (MTCVA).

Definition of the Arts

For the purpose of the report, the arts are defined as the practice and enjoyment of all manifestations of artistic expressions. They include, but are not limited to the:

1. Performing Arts (including music, theatre, dance and opera).
2. Visual Arts (including painting, drawing, sculpture, crafts, photography, holography and performance art).
3. Literary Arts (including fiction, non-fiction, poetry, stage and radio plays and screenplays).
4. Media Arts (including film, video and media art).

The arts community is defined as the composite of those individuals and groups that practice the arts.

Touring hit shows, Broadway previews, first-rate local productions, repertory companies, and reviews — every night is opening night in Toronto. Pictured, the Theatre Plus production of Jack Scapino!, with Richard Binsley (right) in the title role and Patrick Galligan as Leandro.
Photo by David Lee.

This report recommends increased City involvement in the creation and maintenance of non-profit living/working space for Toronto artists. Pictured, local artist Yvonne Singer working on her Toronto Sculpture Garden installation, "Back to Back".

Established in 1973 by City Council, the annual Toronto Book Awards honour authors of books of literary excellence that are evocative of Toronto.
Photos by Peter Goodwin, City of Toronto Archives.

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Past and Future

The 1976 Official Plan

The 1976 Plan was written soon after the City first initiated its relationship with Toronto's arts community. City Council decided in 1974 to set up the Toronto Arts Council (TAC) as an arm's length, independent organization run by a board having a majority of working professional artists. That Council gave TAC its twin mandate to advise the City on arts and culture policy and on the disposition of annual cultural grants. It was natural, in this atmosphere, that the 1976 plan should include statements regarding the arts.

Generally, the 1976 Official Plan set as objectives the provision of space and facilities for the arts to attract, educate and hold the people needed for a prosperous and international City. A second objective was to encourage the design and location of specific arts buildings and projects, so as to enhance the appearance of the City.

Specifically the Plan recommended:

- Expansion of the St. Lawrence Centre. This may begin happening in late 1990, subject to an Official Plan Amendment, when the Centre intends to acquire work and office space in the new Prudential Building to the south of the Centre.
- A centre for the contemporary visual arts was recommended, located somewhere near OCA and AGO. This has still to happen, and is still considered a valid need.
- Provision of accommodation for music, theatre and visual arts as part of downtown commercial development was to be encouraged. This led to such specific projects as the small theatre in First Canadian Place, the proposed Design Exchange in the old Stock Exchange redevelopment and the Textile Museum in the new Chestnut Park Complex. This encouragement should be intensified.

- CBC was to be encouraged to locate its new English-language headquarters in downtown Toronto. This aim has been realized.

This completes the list of arts references in the 1976 Plan.

The 1991 Official Plan

Cityplan '91 must articulate a new dimension for recognizing the arts as an integral component of city living. The new Plan must provide a set of guidelines which will enable the City to incorporate arts dimensions into development taking place in the Central Area.

The magnitude of this new dimension first emerged at a June 27th, 1989 public meeting of representatives of arts organizations, individual artists, Cityplan '91 Task Force members, City staff and staff and members of Toronto Arts Council. The relationship of the arts to the three principle aims of the 1991 Plan (see below) was the focus for discussion. A Toronto Arts Council summation of the meeting follows:

> **"Management of Growth** (First Principle Aim)
>
> Let's consider first the management of growth in the Central Area. This growth has provided substantial rewards to a number of groups in our society, but in achieving any of these rewards, artists and arts organizations have been almost completely frozen out. Very few arts and culture facilities, for example, have been provided as a result of the growth of the past thirteen years. In general, new facilities have been provided in spite of growth, not because of growth. In fact, the Central Area has suffered a grievous net loss in such facilities during the period as gentrification, redevelopment and development has robbed us of artists' studios, support facilities, theatres, workshops, rehearsal spaces and whole areas such as Queen Street West, without giving any thought to their replacement. The planning for the next fifteen years will have to be done in such a way as to result in the provision, as a matter of policy, of necessary arts and culture premises to replace those we have lost and to provide those we never had. The Plan must deal with the needs of the arts as an industry which works at its best when clustered as a critical mass in the Central Area. Mindful of our overall need to serve all our citizens, and our desire to continue to enhance the cultural and artistic diversity which is one of the main components of vibrant downtown city life, we must develop a plan under which growth is managed in such a way as to enhance our citizens' accessibility to the arts and culture in the Central Area.

Quality of Life (Second Principle Aim)

In this context, the arts and culture always have provided and always will provide a major component of quality of life enhancement whether or not their participation in the process was sought. If the Plan is developed in order to guarantee a greatly increased arts and culture "presence" in the Central Area this contribution the arts make to the City's quality of life will be all the greater.

If this can happen, imagine the possibilities in a climate where needs are acknowledged and measures to satisfy them are built into the entire planning process, so that the arts "presence" can be provided in at least as methodical a manner as the educational "presence", the library "presence" and the recreation and parks "presence" were provided in earlier times.

To be effective, this approach needs careful, imaginative advice on what's missing, what's needed and innovative ways and means of achieving the addition of the missing elements. Equally important is a vision of how the components of Toronto's arts and culture accessibility grid should relate to each other and to the rest of the Central Area's urban geography. Also required is an informed prediction on ways and means of appropriately supporting and encouraging a new and enlarged arts and culture presence through such means as grants policy, endowments, tax remissions and tax grants.

Promotion of Social Equity (Third Principle Aim)

The Plan's aim of promoting social equity fits with an arts and culture vision for Toronto wherein citizen accessibility goes hand in hand with enhancement of opportunity for artists.

Here in Toronto we have almost 100 different nationalities represented within our population. Such a diversity of ethnicity can offer a threat of future conflict or an exciting promise of future harmony.

The plan must therefore work to provide more in the way of modest neighbourhood arts and culture premises in which community-based art exhibitions, plays, concerts and other cultural events can be presented to enhance neighbourhood pride and promote knowledge, information, communication and respect among all citizens."

City Hall's Nathan Phillips Square is the setting for the annual Toronto Outdoor Art Exhibition. The largest event of its kind in Canada, the TOAE is a juried show that attracts thousands of visitors and more than 400 artists, including well-known professionals, undiscovered talents, and innovative students.
Photo by Jocelyn Richards, City of Toronto Archives.

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Process and findings

Process

The preparation of this report included the following process:

Review of Relevant Local Studies

- Toronto Arts Council's *No Vacancy* report, 1989
- Toronto Arts Council's *Cultural Capital* report, 1985
- Toronto Arts Council's *Let's Talk* report, 1988
- Metropolitan Toronto's *A Public Art Policy Framework*, 1989
- Ontario Arts Council's *Places, Please*, 1990
- Social Data Research Limited, *Housing and Workspace Needs of Toronto's Artists and Artisans*, 1990
- Environics Study *The Arts and the Quality of Life in the City*, 1988
- Stevenson Kellog Ernst and Whinney's Study *An Analysis of the Proposed Arts Building* (Cineplex Odeon Corporation), 1989
- Ekos Research Associates Inc. *Final Report for the Study of Support for Cultural Infrastructure in the Metro Toronto Area*, 1987
- John Buttrick, *Public Funding of the Arts: An Economic Examination*, Working Paper No. 90-1, 1990

Review of Arts Policies in Other Municipalities

- San Francisco, *Second Draft of Proposed Arts Policy*, 1989
- City of Vancouver, *Cultural Directions for Vancouver*, 1989
- Ottawa-Carleton, *The Arts and Culture Study of Ottawa-Carleton*, 1988
- Philadelphia, *Cultural Philadelphia, Choosing A Future*, 1985
- Chicago, *Cultural Plan*, 1986

Identification of Stakeholders

- Toronto Artists
- Toronto Arts Organizations

- Toronto City Council Members
- Toronto Arts Council
- Community and Neighbourhood Groups
- Audiences for the Arts

Consultation with Stakeholders

- Public Meetings
- Personal Interviews
- Focus Groups

Liaison with Cityplan '91 Task Force

The Cityplan '91 Task Force was appointed by Council to involve Torontonians from all walks of life in the Plan preparation. The Task Force is made up of over 40 people, including municipal politicians, representatives of residents associations, business associations, environmental groups, non-profit housing providers, and members of a wide range of special interest groups. The arts and culture community was represented by Jim Garrard, a noted Toronto playwright, director and filmmaker.

The Task Force members met regularly between May, 1989 and March, 1990 to define policy directions to be considered by staff in developing the Plan. Arts principles developed during the Task Force process are contained in their summary report "Task Force: Goals and Principles for a New Official Plan". The arts principles of this report represent a refinement of those original directions.

Findings

The findings of the reviewed studies are remarkably similar. Consultation with selected stakeholders verified that a surprising degree of consensus exists on the general state of the arts in the City of Toronto, its most urgent needs, and the relationship of the arts community to City Hall.

Put briefly, the positive findings include:

- The City of Toronto is the central focus of arts activities in English-speaking Canada. The City is host to hundreds of vibrant small and medium-sized professional and community arts and culture organizations as well as the Toronto Symphony, the Canadian Stage Company, the National Ballet of Canada, the Canadian Opera Company, the Art Gallery of Ontario and the Royal Ontario Museum.
- Estimates vary, but all agree that the size of the overall arts community is much larger than commonly perceived. For example, in 1986 alone, City and other Metro residents purchased approximately 10 million tickets to perform-

ing arts events, most of which were in the City of Toronto, amounting to a total expenditure of approximately $175 million spent on tickets. It is estimated that Metro residents spent another $185 million on ancillary expenditures related to attendance including food and beverage, transportation, parking, etc. (Source: Environics Study, *The Arts and the Quality of Life in the City*, 1988)

- The importance of arts opportunities to the quality of life for the residents of the City of Toronto is significant. For example, 59% of Toronto residents feel that arts and culture "contribute a great deal" to the quality of life in Toronto and 65% feel that is "very important" for the City to provide support to arts and culture opportunities. (Source: Environics Study, *The Arts and the Quality of Life in the City*, 1988)
- Interest and participation in arts activities among City residents is high relative to other leisure activities such as sports. For example, over 70% of City residents indicate they are "very or somewhat interested" in going to plays, musicals, arts galleries and museums compared to only 50% who indicate they are "very or somewhat interested" in going to sports events. (Source: Environics Study, *The Arts and the Quality of Life in the City*, 1988)
- The arts community strongly supports the principle that City funding for the arts should be directed towards artist-initiated activities, selected by process of peer evaluation conducted arm's length from government. This is fulfilled by the Toronto Arts Council.

Notwithstanding the above positive aspects, there are serious problems and long-term needs that must be addressed if Toronto is to fulfil its artistic potential. Again, put briefly, these include:

- Artists, who contribute so much to the artistic vitality of Toronto, are unable to maintain a level of income from their work that permits them to survive as artists.
- Working capital is insufficient to allow organizations to pay artists a decent wage, to purchase needed equipment, and to put into place better production values and services to the public.
- Toronto's artists are facing extreme financial and other hardships in their search for affordable work space. Most urgently affected here are individual artists, particularly visual artists and artisans who work independently of any sponsoring organization and, therefore, must supply their own work or production spaces. Out of economic necessity, or sometimes by preference, their work space is often combined with the artist's or artisan's own living space.
- Toronto has recently experienced a net loss of arts facilities particularly those in the non-profit sector.

- The City is not taking full advantage of its resources to promote the arts, to advocate for arts education, and to integrate the arts into various city services such as Parks and Recreation. One example of this is the underutilized 1% for Public Arts policy.

The following chapter discusses these findings in more detail and suggests a set of arts principles and goals for inclusion in the 1991 Official Plan and strategies to fulfil them.

A lighter moment during a 1986 debate on public art policy, organized by the City's Planning and Development Department. Opinions of people working in many different areas of the arts and culture have been sought in preparing this report.
Photo by Peter Goodwin, City of Toronto Archives.

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Proposals

Artistic Freedom and Excellence

It is imperative that the relationship the City establishes with the arts community enhance at all times the integrity and artistic freedom of the arts. A strategy for arts support must recognize the goals of excellence, creativity and individual development of artists and the validity of arm's length peer evaluation as the most appropriate basis for funding, given the constraints, both financial and non-financial, affecting the City.

Official Plan Statement

The City shall promote a high level of creativity and excellence in the arts by supporting the process of arm's length peer evaluation of artist-initiated activities by appropriate City agencies and commissions.

Possible Future Action by the City

The City should continue to support its exemplary tradition of funding arts organizations and individual artists based on independent judgements of artistic merit. This can be enhanced by increased reliance on such agencies as the Toronto Arts Council and the Public Art Commission for advice on an array of artistic matters. In discussion, artists have generally expressed approval for the manner in which these agencies have represented the arts community in the past.

Status of the Artist

Toronto has a large and adaptable community of artists. It is estimated that more than 100,000 persons earn some or all of their income in the Toronto region from the arts or arts-related work in industry. (Source: *Cultural Capital* 1985).

Unfortunately, most artists do not earn a decent income from their work even when the work is accepted, used and marketed. The recently published report by Social Data Research Ltd. entitled "Housing and Work Space Needs of Toronto's Artists and Artisans", found that 300 randomly selected artists:

A goal of the 1991 Official Plan will be to increase City funding for individual artists.
Photo by Frank Merino

- Averaged total personal gross income before taxes of $23,723;
- Made, from their art work, on average, $11,771 gross income; and
- Averaged a total net income on $13,514, after subtracting art-related expenses such as materials, self promotion and workspace.

Low artists income combined with speculative pressures associated with residential and commercial gentrification and other redevelopment has engendered shortages of affordable workspace in the City of Toronto that is perceived to be a crisis. As a result, Toronto is in serious danger of losing the creative "critical mass" of individual artists, whose clustering downtown gives Toronto its unique diversity and artistic texture. Many of our promising and productive creative artists have already left the City in significant numbers. Two-thirds of the artists surveyed in the above mentioned study were able to mention at least one artist whom they had known personally who had moved out of the City within the last year because of work space problems.

Official Plan Statement

The City shall expand its support of artists by:

- Enabling new funding opportunities for individual artists;
- Actively participating in the creation and maintenance of non-profit live/work and work space opportunities for artists; and
- Increasing opportunities for artists live/work and work space through zoning changes and encouraging such space in public and private planned developments.

Possible Future Action by the City

Grants Support for Individual Artists

The Canada Council and the Ontario Arts Council currently provide grants to individual creators and as a result each year eight to nine hundred artists in Toronto receive a variety of grants ranging from modest short-term assistance to relatively generous senior arts awards. This represents less than 10% of Toronto's resident creators who as a group are the least well rewarded of a generally disadvantaged artistic totality.

Other than the above, few grants are available for individual artists. At present, Metropolitan Toronto does not provide such grants. With regards to monies dispersed through Toronto Arts Council, individual artists became eligible for grants in 1986 through a program of support to writers. This was expanded in 1988 with the introduction of an individual grants program for visual artists/film and video makers. In 1989 Toronto Arts Council initiated a program of support to independent choreographers. Because of funding constraints Toronto Arts Council has been unable to

fulfil its goal of providing budgets for these individual grants programs at more than pilot levels nor of introducing new programs embracing theatre and music creators. Clearly, then, given the enormous need, Toronto Arts Council's development of new funding opportunities for individual artists should be supported by the City.

Artists Live/Work Space

The artists' work space crisis is being studied by the Cultural Facilities Policy Working Group comprised of representatives of the arts community and City Hall. Some recommendations on this issue are expected in the fall of 1990. Preliminary directions include:

- allowing combined artists live/work space within industrial areas under certain conditions;
- encouraging artists work spaces in public and private residential developments such as Ataratiri;
- incorporating the need for such spaces in the Main Streets program; and
- investigating vacant City-owned buildings as a source of studio or joint housing/studio space for artists.

Artscape

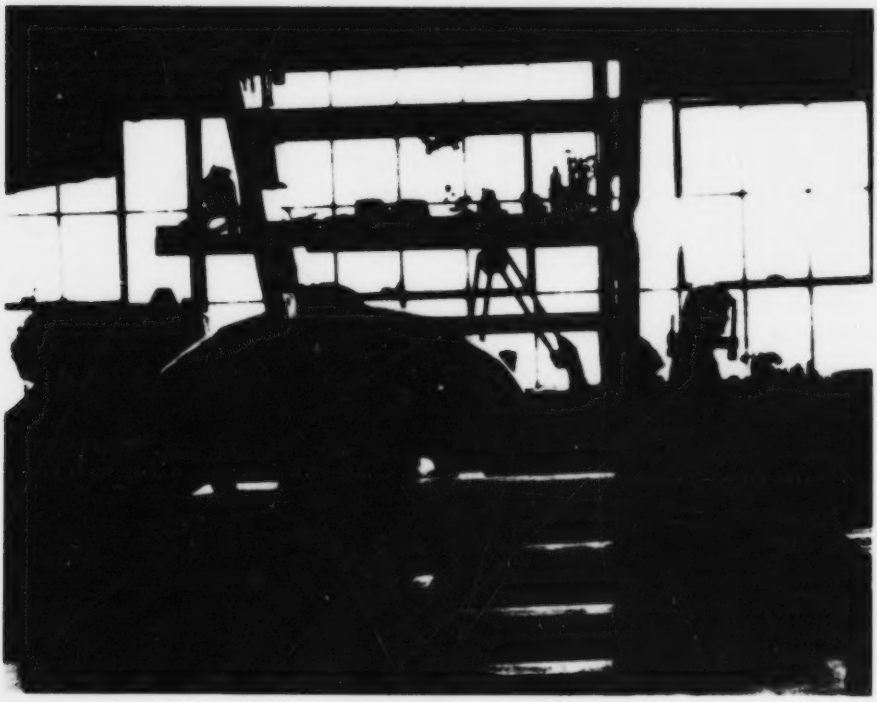
A key representative on the Cultural Facilities Policy Working Group (CFPWG) is Artscape, the only organization currently focusing exclusively on the creation of affordable space for the arts community. This non-profit corporation which is funded by the City of Toronto is currently involved in a myriad of workspace issues such as problems associated with City support to artist work space projects offering lower-than-market rental rates. In May of 1990, the CFPWG requested a report on the pros and cons of Artscape becoming a permanent City arm's length agency versus this function being carried out by staff within an existing City Department. The results of that review are also expected in the fall of 1990.

Arts Funding

Toronto's non-profit arts organizations, like their counterparts across Canada, are subject to financial difficulties primarily resulting from a recent history of systemic underfunding. Despite a history within the non-profit arts sector of frugal financial management subsidized substantially by foregone artistic wages, report after report has documented the widening of this gap in the City of Toronto. Ironically, Toronto's economic success during the 1980s is largely responsible for the revenue gap because of the impact of rising real estate values on rental rates and the high cost of living.

One means of lessening this is to pass the costs on to the consumer, but the admission prices to many arts activities are already perceived as too high by low and moderate income groups. Higher admission prices mean diminished accessibility for the general population. Another means of lessening the gap is reducing art production. Unfortunately, artistic excellence, innovation and output are often sacrificed in pursuing this course with the net result of further diminished accessibility.

Escalating rents and a net loss of working/living spaces, due to redevelopment and gentrification, have forced several artists to either move out of the City, or to make do with less -than-ideal work spaces. *Exterior photo by Frank Merino.*



Interior photo by Frank Merino.

Official Plan Statement

The City shall provide and encourage greater funding support for the arts by:

- Enhancing its direct funding;
- Encouraging Federal, Provincial and Metro levels of government to continue and to enhance their contributions to the arts; and
- Encouraging greater interest in supporting the arts on the part of private sector.

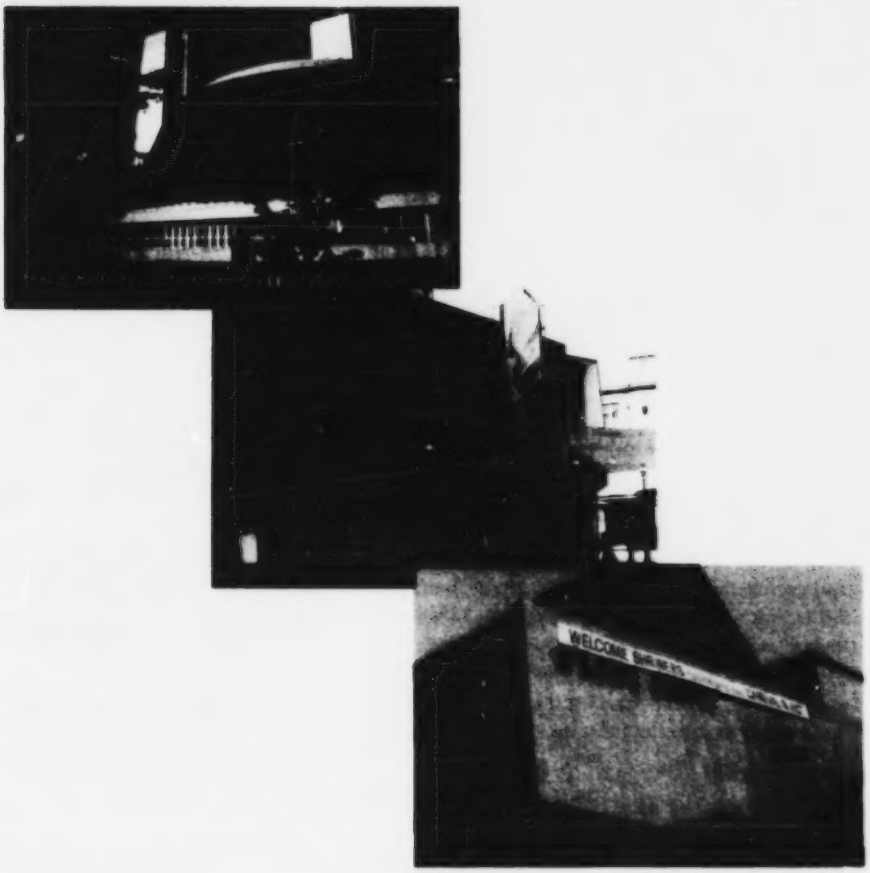
Possible Future Action by the City

The City of Toronto should work with Toronto Arts Council to:

- develop strategic City of Toronto arts funding goals for the next five years;
- develop a strategy to enable a consistent and forceful approach to other levels of government and the private sector in support of their enhanced funding of the arts as a vital economic sector in Toronto.

Arts Facilities

The success of a city's artistic life is interwoven with the quantity and quality of theatres, galleries, museums, and all other venues used for producing and presenting the arts. Toronto has over 50 theatres and concert halls totalling over 40,000 seats, 27 museums and 80-100 private and public art galleries. The vast majority of these facilities are located within the Central Area.



"The City is the natural home for the arts, because it is in the City that artists meet (other) artists, and art meets audience." Three of the places in Toronto where art and people meet: Roy Thomson Hall, the St. Lawrence Centre For The Arts, and the O'Keefe Centre.
Photos courtesy MTCVA.

Unfortunately, according to *Cultural Capital, No Vacancy* and other recent reports, this cultural infrastructure is being fragmented. The pressures of escalating rents have not only affected individual artists and their workspace, they have also negatively impacted upon producing and exhibiting organizations who require production, exhibition, rehearsal, storage and administrative space. Particularly susceptible are arts organizations in leased premises who have experienced repeated rent increases well beyond their limited financial resources. Affordable arts facility spaces are increasingly becoming a rare commodity.

Official Plan Statement

The City shall take measures to protect, develop and augment arts facilities, especially for emerging artists and small to mid-sized arts organizations by:

- **Pursuing support measures such as tax remissions and tax grants and rental forgiveness;**
- **Encouraging new facilities required by the arts community on the basis of further research establishing specific facility requirements;**
- **Discouraging new development which results in a significant net reduction in the number and quality of arts facilities;**
- **Promoting further acquisition of arts facilities through the broadest possible spectrum of funding resources;**
- **Continuing and augmenting the Cultural Facilities Support Fund; and**
- **Increasing access to City-owned facilities by arts organizations.**

Possible Future Action by the City

Historically, City Council has exhibited support and sensitivity in responding to cultural facilities support needs, albeit in an *ad hoc* fashion. By recently accepting and acting on the *No Vacancy* report, City Council has taken the first step toward dealing with cultural facilities on a consistent policy basis. It is now the responsibility of the CFPWG to recommend to City Council measures to implement the cultural facility policy vision described so well in the above-mentioned report. Key aspects of the work program include:

1. A cultural facilities support grants fund with an annual budget to date of $1 million.
   Grants are to be used by eligible small and medium-sized organizations for the purchase of an existing building, the acquisition of land and reconstruction of a building, or the renovation of owned or leased premises, subject to a number of qualifications.
2. Tax remissions and tax grants and rental forgiveness for City-owned facilities.
3. A review of artists use of available premises owned by the City or other levels of government, in order to maximize such use in the future.

4. A review of current planning practices and the provision of various arts facilities. The City has been able to help some cultural organizations develop new facilities through the use of Section 36. Should this practice continue and if so within what policy framework? Are there alternative means of achieving the same results?
5. A review of whatever means are available including Official Plan provisions which could help mitigate loss of cultural facilities due to development and redevelopment.
   It should be noted that the arts community has stated that it does not wish to receive benefits based on negotiated site specific developments which are not otherwise in the best interests of the City.

With the above in mind, a review of existing community services and facilities provisions and their relationship to institutional policy in the City of Toronto Official Plan has been initiated by the Planning and Development Department, the results of which will be discussed in the 1991 Official Plan Proposals report.

Access to the Arts and Public Art

It is imperative that the arts are made accessible to all sectors of society, and not be the exclusive domain of the affluent. Within this context, the following Official Plan arts principles pertaining to diversity, accessibility and arts education are self-explanatory.

Official Plan Statements

The City shall increase opportunities for quality arts education by:

- **Advocating for arts education opportunities for all residents;**
- **Strengthening ties among artists, educators and others responsible for arts curricula; and**
- **Promoting increased participation of artists in arts educational programs.**

The City shall strive for greater access of all population groups to a diversity of artistic life by:

- **Expanding art programs within the City's networks of parks, libraries and community/recreation centres;**
- **Ensuring that financial assistance for the arts is distributed fairly and efficiently in a manner acceptable to the City and the arts community; and**
- **Supporting an increased public awareness of the arts.**

The City shall expand the one percent for Public Art policy to include all major development proposals, including as-of-right development.

Possible Future Action by the City

The one percent for Public Art policy is now under study and will be the subject of a separate report. At this time, however, it is recommended that the Official Plan expand the one percent for Public Art policy to include all major development proposals, including as-of-right development.

Toronto's tradition of public art dates back more than a century. Exhibition Park on the City's lakeshore has been a popular site for sculptures over the years. One of the oldest is Charles Keck's 1930 bronze, "Shriners' Peace Memorial." *Photo by Peter Goodwin, City of Toronto Archives.*

Menashe Kadishman's Three Discs (In suspense)" is one of seven permanent outdoor works in High Park, resulting from a 1967 international sculpture symposium.

Torontonians have always held strong opinions about art in public spaces. As the art world moved from the figurative to the abstract, the controversy over public art increased. A case in point, Tadashi Kawamata's "Project at Colonial Tavern Park", a temporary installation that was erected on site, displayed and hotly debated during September and October of 1989.
Photos by Peter Goodwin, City of Toronto Archives.

This report recommends that the one percent for public art policy be expanded as a right-of-development for a much broader range of significant structures. Artist Michael Snow's "The Audience", commissioned by SkyDome, is an example of how this policy can work. This painted fibreglass sculpture is in two parts, installed above the north-east and north-west entrances to the facility. *Photo by Michel Caron.*

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Recommendations

This report has suggested a number of art principles for inclusion in the 1991 Official Plan. The next step involves further public consultation while additional work respecting the arts is pursued. The recommendations are listed below:

1. That the Planning and Development Department and the Toronto Arts Council consult further with the arts community on the general arts principles discussed in this report.
2. That concurrent with the above process, the Planning and Development Department initiate work on the arts component of the 1991 Official Plan Proposals report based on the arts principles of this report with particular emphasis on:
   a) the one percent for Public Art policy;
   b) the relationship of arts facilities to both existing and emerging Official Plan community services and facilities provisions and institutional policies;
   c) the artists housing/workspace and artists workspace crisis; and
   d) the issue of whether some of the value that will be recaptured for public purposes from developers in return for permission to build to optimal densities should be channelled to arts facilities.